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ABSTRACT

Dance, nurtured in physical education departments, has elected to move away from physical education and affiliate with other disciplines in academia. The strongest argument for dance to remain in physical education is that removing physical dance from physical education department is tantamount to removing dance from removing dance from physical education is tantamount to removing dance from the physical education curriculum in the public schools. Dance faculty frequently find themselves a minority and not in decision-making positions in physical education departments. Frustration with powerlessness encourages dance faculty to leave. The catalyst that encouraged the move was the advent of the Arts and Humanities governmental funding policy (1965) that enabled dance faculty to receive federal funding because of the status of dance as an art form. Affiliation with other disciplines in academia offered greater autonomy for dance faculty and their programs. (Author)

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PHILOSOPHICAL DISCUSSION OF WHERE DANCE BELONGS IN HIGHER EDUCATION (USA)

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Abstract

Dance nurtured in physical education departments has elected to move away from physical education and affiliate with other disciplines in academia. The strongest argument for dance to remain in physical education is that certification for dance teachers with degrees in physical education makes them readily employable in the public school system. An altruistic reason for dance to remain in physical education is that removing dance from physical education is tantamount to removing dance from the physical education curriculum in the public schools. Dance faculty frequently find themselves a minority and not in decision-making positions in physical education departments. Frustration with powerlessness encourages dance faculty to leave. The catalyst that encouraged the move was the advent of the Arts and Humanities governmental funding policy (1965) that enabled dance faculty to receive federal funding because of the status of dance as an art form. Affiliation with other disciplines in academia offered greater autonomy for dance faculty and their programs.

Key words: Dance, Physical education, Education, Universities, Curriculum, Performing arts.

1. Introduction

The purpose of this study is to discuss philosophically whether dance should move or remain affiliated with physical education in colleges and universities. The official policy of the National Dance Association, AAHPERD, as first voiced by Frances H. Dougherty, is that dance belongs in the department in academia where it can flourish best.

A well-tuned body is the instrument of both dance and sport, but the two are different because the basic motivation of individuals to participate in each is different. Sport is a contest and leaves a tangible result such as a score. Something is acquired, conquered or gained. Usually there are rules and regulations how this is done. Dance is the externalization of an inner impulse or idea. According to a survey, the largest percentage of people who liked to dance listed as their reason for dancing "to experience the joy of moving." Balanchine said that, "an athlete runs hard and fast to

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win the race, but dancers don't want to win anything, they are just beautiful things" (Ingram, 1978).

The first College and University Dance Directory (Ritcheson, 1955) indicated that 73 percent of dance faculty were employed in physical education departments (Table I). Dance faculty in the 1960's sought to move out of physical education departments to seek autonomy as well as to seek its identity as an art.

Table 1. Where dance was located in higher education in 1955.

Departments	Percent
Physical education	73
Dance	11
Theater	5
Dance in physical education	5
Dance in education	3
Dance in fine arts	3

The symbiotic relationship with physical education was fruitful for both dance and physical education from 1905 onward. But social forces in society forced higher education to strive to remain relevant to new conditions. Physical education, along with other disciplines, concurrently was asked to become more relevant to both men and women and to strengthen its own academic relevance to the university community and society.

In most physical education departments, dance was regarded mainly as a physical fitness, self-development, and social activity. The fact that dance was nurtured within departments of physical education in higher education is clearly documented and for many years dance could only exist in academia as part of societies belief in the worth and value of physical education. Dance as a discipline grew steadily in physical education departments (Blaufarb, 1982). Significant milestones are documented in Table 2.

The catalyst that encouraged dance faculty to move out of physical education departments was the advent of the Arts and Humanities governmental funding policy (1965) that enabled dance faculty to apply and receive federal funding because of the status of dance as an art form. Affiliation with other disciplines in academia seemed to offer greater autonomy for dance faculty and their programs. Wherever it is located, it should have autonomy.

2. Dance carves out a new and expanded mission in academia

As dance departments sought autonomy and moved out of physical education departments, serious thought was given by dance faculty as to the direction dance should take. In higher education the problems can be grouped as follows: curriculum and standards; scholarly research and publications; and defining the role of professional

Table 2. Milestones.

Year	Milestone
1905	President, Luther Gulick, set dance as the theme of the 1905 convention.
1931	Section status for dance was submitted to the American Physical Education Association (APEA) which was granted by President Mabel Lee.
1932	The Dance Section was accepted by the APEA governing board in 1932.
1934	A high school study was established to develop dance curriculums for the high schools.
1956	A committee to study dance therapy was formed to examine the prerequisites for dance therapists.
1965	The National Section became the National Division and the legislative board met twice a year.
1965	"Dance as a Discipline" was the topic of a conference held in Boulder, Colorado with Charlotte Irey, conference director.
1965	The National Endowment for the Arts was created in 1965 to encourage and assist the nation's cultural resources with the mission "to foster the excellence, diversity, and vitality of the arts in the United States."
1970-1971	U.S. Office of Education funded project IMPACT. An informal coalition resulted between the executive directors of the Dance, Art, Music and Theatre (DAMT) associations.
1979	Dance achieved Alliance status when the word "dance" was added to the title of AAHPER making it AAHPERD.

organizations (Carter, 1984). In 1968 a blue print for a 25-year projection of the undergraduate and graduate dance curricula was formulated. The undergraduate program should consist of movement and choreography, history, philosophy, notation and music. It was recommended that the program be flexible so that gifted students could concentrate on performance and choreography while other students could specialize at the graduate level in history, notation, ethnic dance and related areas (Van Tuyl, 1968). Hayes set forth standards for professional dance curricular in higher education to include courses in dance history, dance philosophy, dance notation, music for dance, kinesiology applied to dance and dance theater design and production (Hayes, 1980).

The problem of preparing a state model for certification for dance was addressed. In 1981, Idaho was one of the eight states to offer teaching certification in dance. Approval was granted by a state accreditation team based on the National Association of State Directors of Teacher Education and Certification Standards (Walker, 1981). Certification of dance teachers, in addition to Idaho now exists in Arizona, Illinois, Maryland, Michigan, Texas, Utah, Mississippi, North Carolina and Wisconsin.

In 1986, there are currently 67 high schools of performing arts (Lundahl, 1986). The North Carolina School of the Arts is a tax supported high school for artistically gifted students. This school also trains dancers in ballet (Stone, 1976).

New approaches continue to be explored. Since 1965, many institutions bring professional artists to the campus to give concert performances, master classes and to be guest faculty (Hall, 1977). Interdisciplinary college programs that have a cluster of drama, dance and music combined in fine arts centers have generated training programs in theater management and arts administration (Staroba, 1974).

Closer attention is being directed towards searching for suitable careers for students trained in dance. Trends in the current job market, personal qualifications, training requirements, income potential and employment possibilities are defined. Occupations are found teaching dance in studios, public and private schools, colleges and universities. There are jobs as choreographers, dance therapists and dance medicine specialists. For years there has been a potential market for dance writers such as authors of books, articles, or journals. There exists employment opportunities for archivists, historians and researchers as well as dance critics for newspapers, magazines and television. Other potential opportunities for job placement are for those trained in dance notation, arts management and technical production (Weeks, 1984; Lappe, 1984).

On the other hand, many dance professionals traditionally are most concerned with providing dance for the general population because it integrates mental, physical, emotional and spiritual aspects of education (H'Doubler, 1976). Good teachers are desired but lack of universal certification processes for the dance specialist as well as demand for the specialist who is not a physical education graduate as well remains an obstacle for employment in public school systems.

Not all social analysts are optimistic. A pessimistic view of dance in academia is that the diversity and proliferation of dance on college campuses makes it difficult to forecast what will develop in the next 50 years. The variety in the types of degrees at the undergraduate, masters and doctoral level attest to this. Review of the current Dance Directory, 13th ed. (Lundahl, 1986) indicates that many graduate programs in dance are making headway in formulating innovative and academically sound curriculums. Other institutions have not progressed past the conservatory stage but in the best performing arts schools, their graduates are so expertly trained that they are able to audition for and join professional performing companies.

Some dance departments currently and for some years have required auditions before students are accepted. Another indicator of a striving for excellence is that the university is affiliated with a performing group or has a liaison with a performing company. To summarize, many universities are moving towards excellence in performing and or, excellence in achieving and maintaining high academic standards in graduate programs. Other universities have produced and continue to produce excellent and versatile dance teachers with the gift and training to make all ages and skill

levels enjoy dancing. Many of these teachers are trained in physical education departments.

Thus it is well documented that perceptive leaders in dance have outlined and pursued plans as to how dance can fit more functionally into the milieu of academia as well as offer more traditional academic curriculums based on scholarship, writing and research. All the arts have some difficulty in the evaluative process in the traditional academic structure. The artist, musician and dancer in the past have tended to be acclaimed by the selective process of survival in society at large rather than in the milieu of an academic structure that grants master's and doctoral research degrees. By casting itself adrift in academia dance faculty have to continually redefine what dimensions of dance can be considered scholarly or artistic enterprises.

While broadening its curriculum in kinesiology of dance, theater production, etc., dance in many institutions apparently did not see the necessity of finding new allies as interdisciplinary disciplines in order to strengthen the dance basic academic core with support courses in history, psychology, physiology, kinesiology, education and so forth. This appears to be in process, however, and certainly the direction dance should travel to strengthen its relevance and standing in academia.

Dance in higher education has grown since 1955. There are more teachers possessing doctoral degrees and there are more artists in residence which indicates that students have an opportunity to interact with dance artists. The offerings in undergraduate programs, masters programs and doctoral programs fit more solidly into the academic structure. The Dance Directory, 13th ed. (Lundahl, 1986) reveals the presence of strong academic models. The diversity of titles of masters and doctoral degrees attests to this. Some of the best performing arts programs such as the program at Juilliard produces technically and artistically skilled graduates that can audition successfully in leading dance companies in the country.

3. Dance has serious problems

Dance is not completely secure in its place in academia and neither are its graduates confident about where they will fit in society after they graduate. Even now certification for dance specialists has been worked out in only about eight states. For the serious dance student who wants to receive training and feel confident that there will be a job waiting after spending four years in college, this remains a serious problem. Dance departments need to cooperatively work through organizations such as the National Dance Association and state departments of education to secure certification for teaching dance in the public schools either as an art or an activity. Dance leaders need to understand the value and support that can be provided by the NDA and other teacher's associations.

The National Dance Association has given dance the structure and autonomy that it needed for many years. The direction it takes is determined by the membership. This is the largest related organization that works within the milieu of higher education. The members

are provided "with conventions, conferences, workshops, publications, research and liaison with other organizations." Margie Hanson, Executive Director of NDA and Vice President of AAHPERD has the unique understanding of the federal role. She and Marjorie Blaufarb, editor of the 50th anniversary edition of Spotlight on the Dance (Blaufarb, 1982) have served on committees of the Assembly of National Arts Education Organizations.

4. Is there a fundamental incompatibility between the dancer and the sports person?

Few attempts have been made to address the real incompatibility of dance faculty working within physical education departments. Traditional physical educators appear to want to control dance, keep it from developing to its full potential and keep it from leaving physical education departments. Dance faculty want to be given full representation in policy-making decisions and recognition and remuneration for their excellence as teachers, performers and choreographers. The dance instructor/professor was a minority in physical education departments. When dance has moved, in all probability the faculty was escaping from what was deemed to be an intolerable situation. Where dance has remained, dance faculty have been given the autonomy, respect as a discipline that they deserved, i.e., dance and sport tended to be valued for their intrinsic worth.

Belle Mead Holm's (Spotlight on the Dance, Vol. 8, No. 3) poignant remark pays a tribute to early dance teachers in physical education departments and refers to their isolation and lack of supportative colleagues.

> In almost all cases the ratio on campus was one dance teacher to several physical educators, a few health teachers and a lot of coaches. I wonder with whom did they discuss dance issues. Who shared the poetry, the music, the drama, the concert, with the dance teacher? Who asked the dance teacher what culture and appreciation of art they made possible? The mature students of today, now more than ever, appreciate a teacher's lonely vigil over "rhythmic activities" in the gymnasiums.

5. Interviews

5.1 Interview with Gay Cheney, Associate Professor, Dance
The first interview is with Gay Cheney, Ph.D. and Associate Professor in a dance department where she has taught for eight years. Previously she taught in physical education departments.

February 10, 1986
If dance is in a physical education department which focuses on the aesthetic and expressive dimensions of movement and not just on the competitive aspect, philosophically dance can exist there. Having now been in a full-fledged dance department separate from physical education for eight years, I have stopped hoping and trying to make

a relationship with physical education work. Outside of our roots in human movement, we actually have very little in common. We are after different outcomes, teach very differently, and look at dance very differently. We move for different reasons, we are concerned always with the intrinsic value of how it feels and not just with what is accomplished by the moving. We are appalled by the huge classes of aerobic dance taught by physical education people in which the worst of alignment and movement habits are practiced with great energy, speed and constancy to the damage of many bodies.

In dance we are into aesthetics, creativity, and performance as a means of communication. The whole phenomenon is concerned with the integration and self-realization of individual human beings. We teach for the quality of movement and the authenticity of movement, rather than for height, speed, and skillful execution. In other words, we are involved in the art process, the nurturing of the student of art. Human beings are the metaphor for life which art is. For this reason we have much more in common with the fine arts than we have with physical education. At the University of Texas, all the arts exist geographically together in one cluster. While dance and drama coexist in one facility since they both need and use studios, classrooms and theatre space, they exist as separate departments within a school of fine arts.

Philosophically, there is no more reason for dance and physical education to be grouped together because they are in the medium of movement than for speech and singing to be grouped together because they are concerned with the medium of human sound.

5.2 Interview with Maida Withers, Associate Professor, Dance

Maida Withers is teaching in a department of Human Kinetics and Leisure Studies. Dance is in the process of being moved on her campus into a cluster with music, art, and theater. The physical education staff are opposed to the move because dance has been such a major attraction in their service program. They do not want to lose administrative control or the prestige of having it in their skills program.

February 12, 1986

In the early stages, physical education was very generous to embrace the dance, include it and feel affinity for it. It did allow the full definition of dance as a humanity rather than as an art to develop. I don't know that disciplines such as psychology, physical therapy and health related to dance would have developed if dance early on had been identified as an art. But, there was a point in time when physical education no longer had a vision for dance and the dance couldn't progress in the physical education program. Dance flourished when there was a vision and an openness to allow that to happen. There are certain essentials about the nature of dance that you can't change or redefine that physical education never embraced. Because of that, dance had no choice but to abandon physical education due to nobody's fault but simply because of the differences in the professions. I don't think that dance is any more allied with drama or music or any of the arts than it is with

physical education. When people try to pocket it with any other discipline as part of music or part of drama, there are problems. Dance is part of all of these other disciplines, but it isn't any of them. Athletics is not physical education either, but it is comparable to the art form in that it serves the larger community. Dance needed to have the opportunity to move to a larger level of excellence and, for some reason, physical education did not support it financially or allow it freedom to grow.

Dance did not move to scholarly programs, it moved to performance. Dance now is in trouble in higher education. It now must justify itself as more than a pretty frill. Dance has to come forward with a viable academic foundation. My other concern is that young people today want to know how they are going to make a living. What do they need to know? What can they learn that will be useful to them in society? How can they participate in society with what they have gained in college?

It means that dance faculty have to change their orientation. Everybody who comes out in dance should be able to channel the creativity that is in the art form and be able to find a place in society. How does the dancer become part of society? We do not prepare students for this. Dance faculty do not connect with research and other kinds of opportunities. We do not prepare students to have a range of options.

I don't think there is any hope for dance remaining in physical education unless there is a person with vision at the top. The people that work in dance are not necessarily tolerant, kind and thoughtful to physical educators. I think it is mutual. For years, there has been a lot of pain on both sides in trying to work together in close proximity. It is no one's fault--dance and sport people are so different.

Dance has to become research oriented and develop interdisciplinary graduate concentrations. If dance has a future at the graduate level in academia, it has to expand in this direction.

6. What directions should dance departments take?

Dance faculty need to follow the model provided by states that have worked out the problems with educational structures so that dance specialists can be certified to teach in the public schools. They need to structure their departments to meet college and university standards so that they can pass academic review processes in higher education. They need to work through structures such as the National Dance Association and other professional dance teacher organizations already in place to accomplish common goals, i.e., make connections with public school educational systems as well as federal agencies and private foundations.

The strongest argument for dance to remain in physical education departments in higher education is that certification for dance teachers with degrees in physical education makes them readily employable in the public school system. An altruistic reason for dance to remain in physical education is that, removing dance from physical education where teachers of activity are certified tends to

remove dance from physical education instruction in the public schools (Interview with Margie Hanson, 1986).

The reasons for dance to sever its ties with physical education are also compelling. The majority of the faculty in physical education tend to be sport specialists and dance faculty inevitably find their programs administered by them. Dance faculty frequently find themselves out of policy and decision-making positions in physical education departments. They remain a "step-child" in many physical education departments teaching large classes because of the popularity of dance. Frustration with powerlessness encourages dance faculty to want to leave. Administrative feasibility is not enough reason for dance to remain in physical education because sport and dance skill instruction requires space, locker rooms and showers. But until dance becomes all that it can be and develops relevance to the student, academia, and society, it is clearly still in a state of flux and an "emerging discipline" in academic. It needs competent leadership in whatever locale in academia this can be found.

Academia being what it is and the performing artist being what he or she is, other structures than academia may be the place for performers who do not want to teach but are willing to face the brutal selective process that has always made the final choice in bestowing on one the title of artist.

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Interviews with A. G. Ingram, February 1986

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